

Council flipflops on workers' rights

by Chris Cavanagh

Students' Council took a rare political stand at Tuesday night's meeting when it voted against a motion supporting the right of public sector workers to strike.

"I think that the majority of students feel that the unions in the public sector exercise the right to strike in an irresponsible manner," said VP External Paul Smith when asked why he spoke against motion.

The motion reads: "... that we declare ourselves in favor of maintaining the right to strike in the public and 'para-public' sectors by denouncing all efforts to restrain it."

A McGill delegation supported the motion which was originally passed at the colloque organized by the Regroupement des Associations Etudiantes Universitaires (RAEU) and the Association Nationale des Etudiant(e)s du Quebec (ANEQ). At the RAEU special cutbacks session following the colloque, Smith, the McGill representative, voted against the motion. This contradiction led to the motion being brought before McGill's Students' Council.

When asked why he voted against the motion at the special session, after the colloque delegation had voted in favor, Smith said that he didn't have a mandate from Council and therefore could not support the motion.

However, VP Internal Keith Hennessy questioned Smith's reasoning.

"To vote against something is just as decisive as voting affirmatively," said Hennessy. "If people think they need a mandate on something they should abstain, not block (it)."

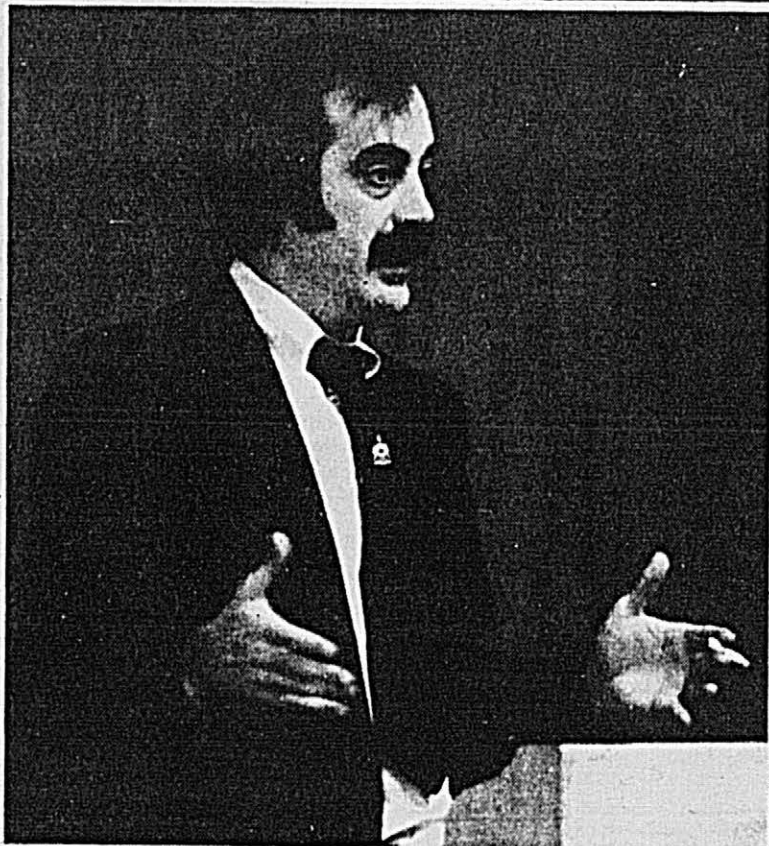
Hennessy supported the motion, which was defeated by a two to one margin.

"There were some councillors who even said, 'Why are we bothering about this?'" said Hennessy. "The reason we're concerned about the public sector as a whole is because it's the public sector, including education, that is being most severely affected by the government cutbacks."

Smith, however, disagreed.

"A lot of the public sector jobs are essential, like hospitals and the police, and I am not sure that the unions are exercising their right to strike in a responsible manner. Take the postal union for instance," said Smith.

Colin Tomlins, club rep to council, said "It's events like this which give me some understanding of the Chinese Cultural Revolution, when the intellectuals were sent to work in the fields without the right to organize. Some councillors could benefit from this experience."



City councillor Nick Auf der Maur gave his McGill audience a preview of the Municipal Action Group's '82 election platform yesterday. The Gazette columnist noted sentimentally that "Montreal used to be a really good city before (Mayor Jean) Drapeau. We had bordellos and everything."

McGill too macho for women profs

by Steven Yudin

Women have yet to gain a solid foothold in McGill's academic staff, according to statistics released by the Senate subcommittee on Women. The Students' Society is no better.

"These statistics are really depressing," said Women's Union member Paula Sypnowich. "McGill is a very traditional university. This is a university that at one time didn't accept women."

The study shows that the percentage of women professors has climbed very slightly in five years, from 16 per cent to 18 per cent. Sypnowich linked McGill's failure to improve the balance of the distribution of sexes on department staffs to the attitudes prevalent in society as a whole.

"It's a reflection of our society as much as our university," she said. "Society trains us to believe men are professors and academics, (rather than) women."

Sypnowich had harsh words for the administration, which she said was "fucking up" in its hiring procedures. She also accused the Students' Society of being sexist in its hiring.

"(The fact that) the three executives are men and all the secretaries are women is significant," said Sypnowich.

Students' Society President Liz Norman agreed that the University has neglected women in hiring, noting "it's symptomatic perhaps of the entire society and its approach towards women asserting themselves."

Norman differentiated between attaining her position and the University staff.

"It's a totally different situation. Mine is an elected position whereas they are hired differently (by each department)," she said.

"It may be that the percentage of women candidates is so small, that only one-fifth of the applicants are women. But it's not just the educational system, it's the entire society (that's at fault)," she said.

"One should think about an eventual balance (of the sexes), when voting for (professorial) candidates," she added.

Sypnowich would be against the principle of a quota system, as would Norman, who said that "women only" ads would also be sexist.

Sypnowich noted that 65 per cent of the non-academic staff are women, including over 90 per cent of the clerical workers.

"Most of the unionized (non-academic) staff are men and they're a lot more secure in their jobs. When the cutbacks really hit us, a lot of the other clerical jobs will be gone, and they tend to be women's jobs," she said.

ConU TA union attempt shelved

MONTREAL (CUP) — The Concordia Association of Part-Time Teachers (CAPT) has shelved its plans to form a union six months after a controversial union vote.

Last April, CAPT lost by a 37-vote margin to form a union for the 800 part-time teachers on campus.

Renewed unionizing efforts were discussed two weeks ago at a meeting attended by only a handful of part-time teachers.

The association had hoped to attract 60 members to sign union cards, beginning the first step in a long and complicated unionization process.

But because of the poor turnout, CAPT has decided to forego another campaign.

"There's nothing going on. We've dropped everything," said Claudette Cardinal, a part-time teacher in health education and community nursing.

After the letdown in April, most members probably lost interest in the issue over the summer, she said.

The administration, which had been opposed to unionization if CAPT affiliated with the powerful Confederations des Syndicats Nationaux (CSN), says it is now ready to sit down at the bargaining table and discuss any problems with the part-time teachers.

"If they decided not to go that (unionization) route," said John Daniel, vice-rector academic, "I'd be very interested in sitting down with some of the key members of

the part-time faculty to hear what some of their problems are, and see if we could do anything about them."

Daniel said though he is not opposed to the general concept of unionization, he is against a CSN-backed union at Concordia.

In an interview last September, Daniel said it would be easier to discuss problems with part-time teachers directly than through an intermediary such as the CSN.

The decision to abandon all union efforts surprised few CAPT members, although the association lost a close vote last April.

"The process was dragged out for three years since the first union attempt. A lot of people got fed up of waiting and just figured this (unionizing) was useless," said Cardinal.

Bockmuehl: Marx should meet his maker

by Peter F. Kuitenbrouwer

Mankind can attain the Marxist ideals of complete equality among men and human responsibility only through a profound belief in God, says theology and ethics professor Klaus Bockmuehl, who was interviewed Wednesday by the Daily.

"Marxism teaches that it is not enough to change the structure of society," said Bockmuehl, a professor at Regent College in Vancouver. "We can only do this through a revitalization of our God relationship."

The historical understanding in Marxism is that we have not yet fully arrived at being human. Marxists see social development as a historical process, and teach that we are "still alienated from our historical 'to be'," he said.

The professor outlined three Marxist means of reaching ultimate human equality: outside coercion, exemplified in Soviet Russia's "dictatorship of the proletariat"; material incentives, such as the state capitalism of Russia's New Economic Policy period; and education of the citizens of a society.

From a Christian and moral standpoint, Bockmuehl attacked these methods as unjust and ineffective.

"I've been shocked and surprised that there's been a return to picking up elements of capitalism in the USSR," he said.

"Che Guevara had a good argument against this," said Bockmuehl. "He said if you use the tools of your enemy in this way, you alienate a generation."

Education does not create a communist mentality, he said. "The question is: Can you educate a person so as to change his or her motives? This is where I am very sceptical."

"I support this scepticism with material from the Soviet party itself," said Bockmuehl. "Some Soviet officials have observed that communicating ideals does not mean changing people. The fundamental idea in Marxism is 'You can't make a good omelet out of bad eggs'." He supports the objective of changing people to become responsible citizens.

But in contrast to Marxist-Leninist teaching, he said: "I don't trust my own responsibility simply on the basis of a responsibility to society. I think that God is the sole guarantor of the freedom of my neighbor."

"Thus I agree with Jusif Ton, a recently exiled Eastern European, who said socialism needs Christianity to be successful."

Bockmuehl denied that this meant he favored the hierarchy of the Catholic Church.

"I'm not trying to re-introduce the clerocracy," he said. "I have learned to distinguish between Christianity and the Church. The Church has to change just as much (as Marxism) to measure up to its ideal," he said.

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LOCATION OF POLLS

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Monday, November 2, 1981

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Montreal General Hospital
Dental Clinic
(Dental Students Only)
Strathcona Anatomy and Dentistry
Building
(Dental and Medical Students Only)
Student Union
(All Students)

Students in the above faculties may vote on November 4th, 1981 provided that they did not vote on November 2nd, 1981.

REGULAR POLLS

Wednesday, November 4, 1981

Bronfman Building
Burnside Hall
Chancellor Day Hall
Leacock Building
McConnell Engineering
McIntyre Medical
Redpath Library
Stewart Building (Northblock)
Strathcona Music
Union Building
Wilson Hall

Students who have not voted on November 2nd, 1981, may vote at any one of the above polls.

Under no circumstances will students be allowed to vote without an I.D. card.



Paul Duff
CRO

Classified

Ads may be placed through the Daily Ad office, Room B17, Student Union Building, 9 a.m. - 5 p.m.
McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day.
McGill Faculty and staff: \$3.00 per day.
All others: \$3.50 per day.
The Daily reserves the right not to print a classified ad.

341 — APT., ROOMS, HOUSING

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Recherche gardien(ne) pour surveiller deux enfants de temps le soir. Proximité McGill. Tel.: 284-0656.

Choristers needed for Church choir in N.D.G. For information call 486-4559 during the day.

361 — ARTICLES FOR SALE

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Dylan tickets for sale. Two tickets for Bob Dylan at the Forum, Oct. 30. Row EE on the floor. \$40 or best offer. Call 288-4175.

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370 — RIDES

Going to Alberta, Edmonton — Leaving November 5th, 1981. Share driving & expenses. Call 489-7980 or 845-7870 ask for Debby.

372 — LOST AND FOUND

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Continued on page 7

McGILL STUDENT ZIONISTS

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Fall 81
392-8925

Thurs. Oct. 22 7:00 & 9:30 p.m. L132

MY BRILLIANT CAREER

(1979 Australia) color, 100 min., d/Gillian Armstrong, w/Judy Davis, Sam Neill, Patricia Kennedy.

Fri. Oct. 23 7:00 & 9:30 p.m. L132

THE ADVENTURES OF ROBIN HOOD

(1938 USA) color, 105 min., d/Michael Curtiz / William Keighley, w/Errol Flynn, Olivia De Havilland, Basil Rathbone, Claude Rains. Pack in and cheer as Errol Flynn bounds across the screen in Lincoln-green tights.

Sat. Oct. 24 7:00 & 9:30 p.m. L132

DONA FLOR AND HER TWO HUSBANDS

(1977 Brazil) color 106 min., d/Jorge Amado, est. Dona Flor's two marriages overlap in shades of Brazilian mysticism and sexual fantasy. A sensitive consideration of life's priorities.

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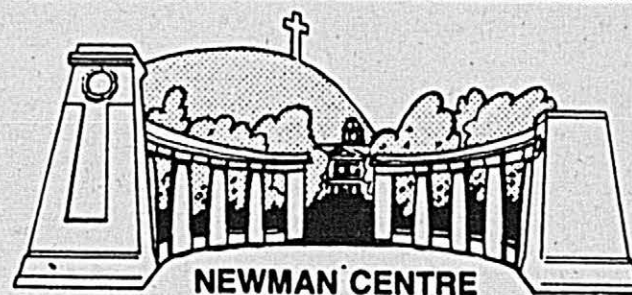
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Regular Polls Wednesday,
November 4th
from 10 am to 4 pm and
Ballot Counting
November 4th,
4 pm to 9 pm

Minimum Wage Offered — No Experience Necessary. If interested and eligible to work in Canada, fill in an employment application form indicating the days and times you are available and mark "DRO" in the corner. Leave completed forms at the Students' Society General Office, Room 105 of the Union Building, 3480 McTavish.
N.B.: DROs assist the CRO by running individual polls.



Paul Duff
Chief Returning Officer
Students' Society

THE WEEKLY

Doug Janoff

Canadian problems focused through foreign eyes often gain new meaning that Canadians may otherwise miss.

Last Friday a film entitled *A Time to Rise* screened in Montreal, documenting the problems of the predominantly East Indian farmworkers in BC's Fraser Valley. Anand Patwardan, a 31-year old native of Bombay, India, co-produced and co-directed it.

He turned his first film, *Business as Usual*, in 1971 while attending Brandeis University. It focused on American students' response to the acute refugee situation in India while Pakistan was splitting up. Back in India for a three-year stint as social worker, Patwardan witnessed the birth of a non-violent mass movement in 1974 which inspired him to make a second film. *Waves of Revolution* was finished just in time to greet Indira Gandhi's Emergency Rule: "That's like the Indian War Measures Act except it lasted twenty-two months instead of four days and was more repressive." When the film went underground Patwardan came to McGill to do his Master's in Communications in 1975.

After the lifting of Emergency in 1977, Anand went home with another film in mind, about political prisoners in India both during Emergency and after. *Prisoners of Conscience* received critical acclaim at the Berlin Film Festival but was not as appreciated back home. Although it finally passed the second screening of the Indian Censor Board, film distributors refused to handle it. *Prisoners* went underground in 1980 upon Indira Gandhi's re-election.

Patwardan became preoccupied with the issue of the BC farmworkers when he came back to Montreal in 1979. With his film now completed and his degree in hand, Patwardan prepares to move back home in the very near future. Reflecting on his North American film-making career, he talked to the *Weekly* at his "second home" in Montreal.

What gave you the idea for your latest film?

I heard about the plight of the BC farmworkers through my involvement in the Indian People's Association in North America. I met a Vancouver film-maker who was also interested in making a film for the newly-formed Farmworkers' Organization Committee there being no union at the time. It was difficult to raise money but we decided to just go ahead and start shooting. Eventually we got a commitment from the National Film Board (NFB) to help us with the processing, and with editing facilities.

Do you think that Canada's cultural agencies are helpful to artists in Canada?

I don't think it's very easy at all to get assistance from official agencies. Our film is an example that it can be done, but it was by no means easy.

Why?

The problem with the films I had made before was that they were technically poor, made with very little money. People at the NFB said, "That doesn't mean you can make a *real* film according to *our* technical standards." When they're used to films that are so well-funded I think they find that they cannot relate to low-budget films... It's just a question of a different aesthetic judgement.

What is it like to be a foreign artist in Canada?

I don't even consider myself an artist. I consider myself to be a political activist. The art comes out of whatever I'm doing. It's not a conscious art; I'm just consciously trying to make other people conscious of things I believe in.

Okay, considering what you've set out to do and what you've achieved while in Canada in the past few years...

You're asking, has the fact that I'm not Canadian helped or hurt?

Well, there are always patronizing questions like, "How do you speak English so well?" Maybe because of my middle class background in India, I get a certain amount of respect that transcends my color, which other Indians don't get. BC farmworkers face a lot more racism than I would, for instance. You know, as a filmmaker you already get a certain amount of status. At a certain point because I'm not white, I become exotic. But that is not to say that the problem of racism is absent. I'm very conscious of it being there always. It's very, very subtle. But people are servile to class, so racism tends to get mitigated.

You must be in contact with a lot of other foreigners in Canada who are also trying to raise people's consciousness through some sort of art form. Do you share something with other Third World artists?

Well, I certainly feel like I have a lot to learn from other Third World filmmakers. I've noticed that the people I've most related with during my work one-and-a-half years at the NFB are from places like Latin America, Egypt and so on. We have a lot of things in common in terms of the *approach* to filmmaking. It is certainly very different from the approach of most filmmakers here.

What are the differences?

There are two key differences. First, we're not afraid to take a strong position. We don't have to be Walter Cronkite or the NFB, showing "both sides." We're not playing those games. Besides, a filmmaker never makes an



Dailyphoto/Jim McDowell

objective film. That's a lot of bullshit because you choose where to point the camera, you choose what to shoot, who to interview... Secondly, we are not worried about the technical aspect — I mean to the extent that qualities prevents us from doing a film which ought to be done. I would shoot in any situation if I could get a flicker of an image if I thought it was important.

You lived in the US for a while. Was it different from being in Canada?

I was in the US at the "end of the '60s" from 1970 to 1972. Politically and morally it was really a good time to be there. But when I came to Canada in the '70s things had already changed in North America, moving from demonstrations to disco. What I'm trying to say is that the comparison between Canada and the US is not as important as the comparison between the '60s and the '70s.

Does this "relative tranquility" in Canada rub off on the creative process?

It creates the bland artist. This is the tragedy. When you look at the evils of

the US and you pretend to be one step removed from it, it creates a dispassionate outlook. With creativity, you have to confront issues. This is a gross generalization but Canadians tend not to face things head on. Canadian commercial cinema is an imitation of Hollywood "B" movies. People aren't breaking that mold and getting into something new. But there are some Quebecois films and some documentaries which do.

I don't feel a significant difference between Canada and the US. The atmosphere in Montreal is certainly less frenetic than say, New York. There's more tranquility here but there is also a certain amount of passing the buck. At the same time I think the type of psychosis that occurs in the US is not as strong in Canada.

Has Montreal been good to you?

I've been here for more than four years altogether. I feel very much at home and it's going to be difficult for me to live in India and never come back. If I were to come back to North America, I would come back to Montreal.

New focus through foreign filmmaker's eyes

Warsaw ghetto 'Images' captured

José Arroyo

I'm quite convinced that within the next few months Josh Waletzky is going to be very much in demand. According to *The Gazette* (a source I usually try to avoid), Mr. Waletzky's *Image Before My Eyes* is the second-biggest grossing film in New York City at the moment. That's no mean feat, especially when the film we're talking about is a documentary.

insitute hired Waletzky to film the exhibit, but, as he puts it, "I suggested, look, let's take it one step further. Let's find the people who are in these photographs, who have survived in some way and are living in the area, and let's make a full length film out of it."

One of the subjects, Henry Lubinlik, is a Montreal resident.

Asked why he decided to do a movie about the Jews in Poland before the

"They were a very varied people, and they polarized themselves between the orthodox and the anti-religious, the Socialists, Communists and the orthodox..., even within the smaller groups there was a great deal of variety and competition.

"The image of the Jews during the war is one of passivity, which is not true, the more so before the war. It was an extremely active community. Almost frenzied with activity. They were very much connected with what was happening in the rest of Europe at that time — just the opposite from our stereotype of a very passive, very isolated community. Just the opposite."

Still, even though the film shows all that, Waletzky sounds firm when he states that facts have been kept to a minimum. "The bulk of the film," he says, "is narrated by eye-witness accounts."

Despite not having directed a film before, Waletzky regards his directing *Image* as a, "very natural project."

"I've had a lot of experience with doing documentary films and historical-documentary films. I've worked on a film called *With Babies and Banners* which was nominated for an Academy Award a couple of years ago. It was a film which used old news-reel footage and working on the soundtrack to that gave me a lot of experience in handling archival material."

The experience came in very handy for him because, for *Image* he had to deal with a lot of old material.

Most of the footage for the film was taken out of old home movies that were taken by Polish-Americans during the twenties and thirties who had returned to Poland to visit their families and filmed what they saw. Most of the films were taken in 8mm or 16mm and they were very old. This presented quite a few technical difficulties. The film had shrunk, so it had to be rejuvenated. Also, the film had been shot at different speeds, so in order for the characters in the film not to look like Mexican jumping beans (which incidentally, is how the C.B.C. runs the old Charlie Chaplin movies — silent films at sound speed.), they had to double print every other frame.

Still, even with all those problems, Waletzky considers himself lucky because, as he says, "The film wasn't shot in 35mm — which would have been nitrate film. There we would have had a problem with disintegration. Also, we have what I believe is the only existing color footage of Jewish life before the Holocaust."

Luck was with Waletzky in more ways than that. He managed to get all of the funding for the movie from The National Foundation for the Humanities in three different stages over a period of three years. That's something which Mr. Reagan is making sure will not happen twice. But then again, with the audiences that *Image Before My Eyes* is reaching, and with a clutch of laudatory reviews from the critics, Josh Waletzky probably won't need it the second time.

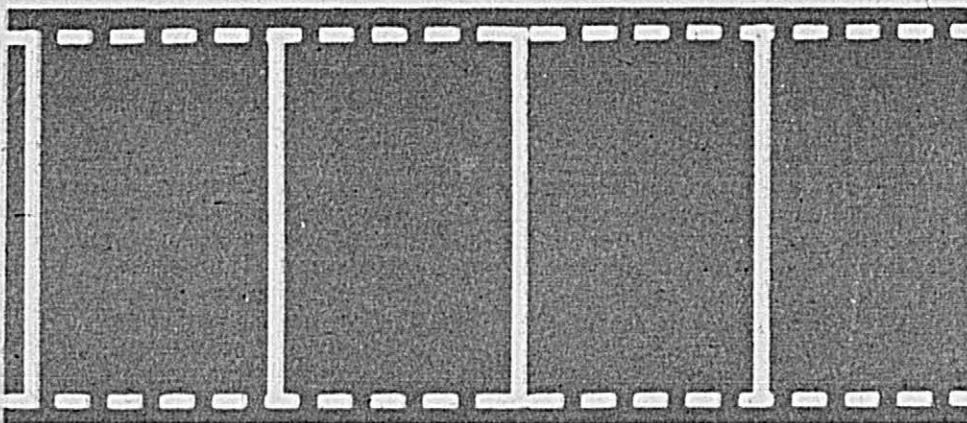


Image is Waletzky's first feature-length film as a director. Until now he has worked on many other movies as a sound-man. Probably the best known of those is Barbara Kopple's *Harlan County, U.S.A.*

Image Before My Eyes is a documentary which grew out of a photo exhibition held at the YIVO Institute for Jewish Research. The

Holocaust, Waletzky answered.

"A lot has been done about their death but very little has been done about their life. At that time Poland was the cultural center of world Jewry. There was a great deal of activity: dozens of Yiddish newspapers, the writing of books, theatre, and even movies, and all this happening in a very traditional setting.

Feedback

To the weekly,

Contrary to popular belief her at McGill University, American women

(a) have been known to study
(b) have not all had V.D.
(c) did not all lose their virginity at age 8
(d) are not all in Montreal just to have sex with Canadian men.

In the article entitled, "Blood, Sweat and Tears in Bed Nine," we (American women, see above for definition) were interested to read that three of the Daily staffers were defined academically (i.e. and MBA I student, a U5 Anthro Major, and a law student) while the fourth was merely described as an "American girl." According to the article, being an American girl meant that her "active social life" interfered with serious studying, gave her V.D. within the last six months, and kept her hopping in general.

The article was an interesting

example of how prejudice and stereotyping can be disguised as humor (or an attempt at humor). We know that this letter will have no impact on present attitudes towards Americans. We are writing because we wonder whether the Daily really doesn't have an editorial policy which is cleaner and fairer than that of the Plumbers Pot.

Any response, boys?

American women:

Karen Eselson U2 Hon. Psych.
Renée Vroman U2 Sociology
Robin Mobilia U2 Mech. Eng.
Diane E. Castaldi U2 Eng. Lit
Adria Borrin U2 Biology
Karen E. Gimtru U3 Biology
Sharon E. Reid U3 Biology
Catherine C. Sil U1 Anthro.
Ellen Norton U2 Languages
Jill Hembrook U1 Biology
Stella Renker U2 Biology
Thaïs Burbelo U2 Biochem.

Lennon lithos come to town

John Lennon fans will have a chance to see and exposition of his and Yoko Ono's lithographs at the Cinema V this weekend. The official tour originating in Los Angeles will be open from 8-12 p.m. tomorrow and Saturday. Admission is free.

No lithographs will be for sale. However, on Saturday November 21, lithographs will be on sale at the record convention at the Holiday Inn. Subjects include scene's of John and Yoko's wedding, and the problems they had in obtaining immigrant status to the US. The exposition was banned in Great Britain because of erotic content.

Centaur's 'Happy End'



David Yerzy

Bertolt Brecht's plays are known for making clear, sharp social comments. Statements made through afterthoughts need to be clearly presented to have full impact on the audience. I must admit I was utterly confused during the first few moments of *Happy End*. But then this production is only partly the work of Brecht, and mostly the innovation of directors Bill Glassco and Felix Mirbt. I wasn't quite sure who the three men manipulating the puppets were supposed to be and what or who these cute puppets were supposed to symbolise.

After all, I was expecting a play to do with gangsters of the 1920's and the salvation army... bear with me, it's a lot better than I've just made it sound. So what does all this have to do with dolls? Well, not to worry, after only a short few moments my incredible powers of deduction concluded that the puppets were in fact the characters and the manipulators on stage were to be ignored. 'My, oh my!' I said to myself, 'Isn't that original and aren't these mannequins lifelike?'

Actually it is and it isn't that original. The plot is very simple, gangster meets mission sister, sister preaches of god to the criminal, they fall for each other and... I won't tell you what happens in the end (mind you, you have to be as intelligent as an engineer is sensitive not to be able to guess). The original part of the play is the puppets, they are

'Happy End' by Bertolt Brecht and Kurt Weill playing at the Centaur Theatre until November 8

photo by David Moscovitch

WEEKLY Producers
Elizabeth E.C. Jarvis,
editor
Chris Cavanagh
Albert Nerenberg
Vladimir Yudinov
Brahm Pascal G.P.G.



Gary gleams at Thompson House

Jo Anne Gray

Thompson House Grad. Student Center recently lived, jerked, and twisted to the "Johnny be Good — Peggy Sue — All Shook Up" sounds of *Gary Gleam and the Star Tones*. Judging by the thumping on the floor, grad students are either old enough to remember the fifties, or bopping enough to wish they could. The dance floor rocked so hard that Thompson House has booked the band for their Halloween costume party, and a capacity crowd of boppers/déguisé is expected.

Center stage, complete with black and white wing tip shoes, leader Gary Gleam (rhymes with Bryl Creem) introduces his group. G.G. is softies-ish, his hair looks greased back even when it's clean. Blonde Eddy Fresno is either the Fonzy or Kooky; choose your television era. "Mr. Cool" in any case, he stares into space through dark tinted shades and can play guitar with one hand in his pocket. Next song, he tears through a guitar solo doing splits a gymnast would applaud.

Earl (as in "Duke of...") Giroux conforms to the primitive dump

drummer type on stage — low profile and few words until his special "laid back" type songs (like "Seventh Sun") hit the mikes. And then there's Frankie Nirvano on bass guitar. Dark curly hair, deep brown eyes, and bushy eyebrows with an upward tilt of undying sincerity... Frankie's a bobby-soxer's idea of nirvana on earth.

And from those introductions, guys and gals, try to figure out who's studying physiotherapy, who's writing his bar exams in law, who pursued informal cinema studies on campus, and who work in the Montreal General's medical library. Good luck. If you get all those correct, go for the bonus questions — who also claims to be a shoe salesman and fish vendor?

If you're into reliving your "kid" days of innocence and experience, and being 30 going on 15, catch Gary Gleam and the Star Tones Saturday night, Oct. 31st, 9:00 til 2:00 at Thompson House. Fabulous prizes, decorations, and a chance to see the Thompson staff in drag have been promised. For undergraduate students with no connections higher up, the number to call for booking the band is 273-1020. The password is "Bryl Creem".

d' impressive

manoeuvred so well by Jean McDuff, Tom Miller and Robert More that you're truly inspired to forget the puppeteers. The plot is quite witty and the characters are so cliché-ridden that you can't help but love the good guys and hate the villains.

The voices for those lovable (and despicable) characters are provided by Judith Orban, Nancy Palk, Charlotte Moore and Mary Lou Basaraba. These four women dressed extravagantly in the flapper style sit in the darkened background of the stage to provide voices and music for the characters. Did I mention that it's a musical? Yes it is. Now mind you that doesn't mean that I liked every song they sang. In fact I got the impression that they all sounded the same. But there were a couple of nice tunes and the others were nothing to complain about.

The most impressive thing about the play was its coordination. At one point there are fourteen mannequins on stage, yet directors Mirbt and Glassco manage to position them such that none of them seem inanimate. If nothing else the phenomenal coordination of the play and the talent of the puppeteers make this play enjoyable to watch.

If you're looking for an intensely cultured outing in this production with a lot of heavy symbolism you're going to have a lousy time (unless I've missed the point of the thing entirely. Now wouldn't that be embarrassing? You see at first I was

disappointed because I felt it was somehow a pointless experience. But I was able to reconcile this idea to myself when I considered what an enjoyable play it was. So be forewarned when you see the puppets, relax, don't tense up and it'll be a much more enjoyable experience.

Character analysis is pointless in this review because you've seen these types of characters a thousand times before in all those great films from the thirties and forties. Bill Cracker the tough hood, Sam the con-artist, Baby-face the dump thug, Lillian the angelic mission sister and, of course, the evil Mme. Fly!!

Happy End is currently running at the Centaur Theatre, 453 St. Francois Xavier, and will be there until November 8. Tickets are easy to get, all you do is say you're from *The Weekly* no, wait I was just kidding! Reservations can be made by telephone at 288-3161.

If it sounds to you like I'm pushing the Centaur a little bit more than I'm reviewing it then you can have the satisfaction of knowing you're right. Centaur is one of the few top-notch English playhouses that we have in the city and it seems a shame that so many people are oblivious to it. *Happy End* is a nice to see for the first-time (or sometime) play goer. It's pleasant and easy to enjoy. You know you don't even really have to dress up... get out of that rut, be radical, see a play for a change.

Garageland

Bands among bicycle pumps

Rona Unrau

Way back in '77, a band called the Sex Pistols spat and blasted its way to fame, resulting in a chain of events too numerous to mention — amongst them the furious explosion of Canadian garage bands. Names of groups were pouring out faster than songs: Electric Vomit, The Viletones, The Curse, Joey Shithead's D.O.A., to name a few.

Then came 1979. Toronto's bands, enthusiastically supported by local radio stations such as CFNY, smoothly evolved into sophisticated Martha and the Muffins-ish New Wave, suitable for even American airwaves. After the death of the Hotel Nelson and without the support of the corporation which poses as a local FM station, Montreal's musical scene just fizzled out.

But this is 1981 and a whole new scene has emerged. The excitement and energy generated by the Canadian wave has died down, everyone is back in their living-rooms listening comfortably to British sounds. Only once again, Montreal garage bands are the city. Progressive or regressive, from ska to punk, their xeroxed posters are glued on to various downtown buildings — bands

bearing names like Heeter Zone, New Bridges, the Blanks, the Essentials, Joe Tomorrow, Blueprintz, Scum, etc., etc.

Why is this second burst of energy happening now? The answer isn't crystal-clear but it has a lot to do with the opening of Station 10 and Le Mirage, two clubs which have provided a venue for new bands to be heard.

The weekly spoke to the Civilians, Misery of Sleep, and Captain Scarlet & the Gitanes, who essentially agreed that tow clubs are conved to the sands in terous of success. "The bands have always been around but there hasn't been any place for them to play in public," said one the Gitanes. In their case, it was actually the opening of Le Mirage which inspired them to form.

The bands' reasons for forming shed some light on the question "why now?" Each one has its own story.

The Civilians began as a complete joke, intending to shake up the placidity of the "Wasted Island", their home, by "making a lot fo noise". Captain Scarlet and gang share their outlook but also admit to enjoying the thrill of the stage. "It's a chance to display our swollen egos," confided one of them whi insisted on remaining anonymous.

It's all tongue-in-cheek of course, although Misery of Sleep have a slightly more intense and serious attitude. Together since 1978, they have played under a number of names: The Act, The Loops, The Vees. Their bassist explains that the band originally formed "to make a personal idea concrete." Misery of Sleep's present goal is to make their audience more concrete as welland are currently making tapes to spread outside of Montreal in hopes of expanding their following.

Despite the differences in these bands' philosophies, one opinion is commonly shared. All have the desire to keep Montreal alive musically, to destroy audience apaty by creating. One of the Civilians' songs expresses the attitude which local bands are fighting against:

*Do what you're told now
Streamline yourself
Join the flow
Lose your mind.*

It is in this statement that 1981's garage band explosion becomes explicable. Perhaps the Pistols shook us up but we forgot too soon; more has to be done on the musical scene. "We refuse to die," stated one band member. Apathy be forewarned.

Koffman tickets still available

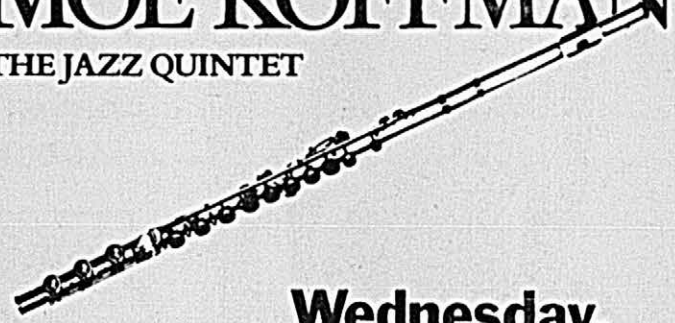
Innovative: that's the only word which truly describes the work of multi-reedman Moe Koffman, Canada's best-known jazz musician. Throughout his career and to this day Koffman has kept open musical ears, and when he plays today, you'll hear a tincture of pop, a dollop of the classics and a suggestion of rock mixed in with his sound. But still, no matter what the influences are, what comes out is unmistakable jazz, Koffman-style.

Born in Toronto, Koffman was a teenage saxophone prodigy who later went off to the United States to work in big bands led by the likes of Jimmy Dorsey and Charlie Barnet. He studied flute in New York City, and when he returned to Canada in the mid-fifties, quickly gained a reputation as a peerless studio musician who could play anything. Then in 1958 he wrote and recorded a simple riff which became a world-wide best-seller — *Swinging Shepherd Blues*.

In Toronto, the Koffman Quintet plays one week every month at the city's jazz mecca, George's Spaghetti House, where Koffman functions as music director. On record, or in person, Koffman, surrounded by his quintet, always turns out his version of gutsy, fluid jazz that is both satisfying and inimitable.

Wednesday next marks the first appearance of the Jazz Quintet in Montreal. Tickets are still available at Sadie's and Ticketron, for the 7 p.m. and 9:30 p.m. shows in Pollock Concert Hall. Whatever is left will be available at the door.

MOE KOFFMAN THE JAZZ QUINTET



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Today

McGill Curling

All curlers and beginners! We're starting this Sat. 1:30 p.m., at Royal Mt Curling Club, 1850 de Maisonneuve W. near Guy Metro. Info: Frank 931-8068, Marilyn 684-6695.

McGill Christian Fellowship

Tonight Klaus Bockmeuhl, author of "The Challenge of Marxism — A Christian Response" will be speaking in B01 of the Union building at 7:00. Please plan to attend. All welcome.

Golem Coffee House

Presents entertainer Linda Morrison. 8:30 pm, Golem Coffee House, 3460 Stanley. Admission: \$3.75.

McGill Student Zionists

Open meeting today 4:30. We have already planned a series of informal workshops a coffee house, and several speakers. Everyone is invited to sit and listen or help out. 3460 Stanley.

McGill Ski Team

Ski sale meeting at 4:30 pm in G20; Followed by general meeting at 5 pm. Important: Bring your \$10.00 membership fee and \$25.00 for ski camp deposit. November 1st is the absolute deadline. Ski team office (402 union bldg) will be open from 1:30 pm to 5 pm all next week for you to bring in money and get information about camp and sale.

McGill Environmental Society

Meeting Thurs. Oct. 22, 7:00 pm. Rm. 404. Everyone welcome.

Gay People of McGill

General meeting tonight at 7:30. Executive committee meeting tonight at 6:45. It is imperative that all members of the executive attend. The general meeting will be held in 425/426, the executive meeting in 411.

Gay Women of McGill

Meeting this evening at 8:00 in room 411.

McGill Investment Association

There will be a meeting of the Portfolio Committee in Union, Room B-01 at 5:00 p.m.

McGill Film Society

Presents "My Brilliant Career" with Judy Davis, Sam Neill and Patricia Kennedy tonight at 7 and 9:30 pm in leacock 132. Admission is 1.50 at the door.

Prevent a Nuclear Apocalypse!

Come to information table of Project Ploughshares McGill, the student disarmament group in Union Lobby today at 1:00. Information on Disarmament Week, which starts Saturday, and other Ploughshares activities will be available.

McGill Student Zionists

Open meeting today — 4:30pm — at Hillel House, 3460 Stanley. You're all welcome; to help out or just sit, listen and discuss.

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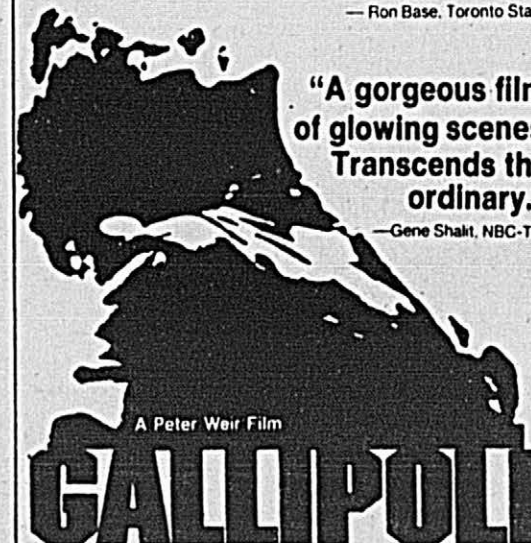
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GALLIPOLI

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